

B♭ CLARINET BOOK 1

ESSENTIAL ELEMENTS 2000

1.00

COMPREHENSIVE BAND METHOD



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JOHN HIGGINS
CHARLES MENGHINI
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DON BIERSCHENK

HAL•LEONARD® CORPORATION

PRACTICE RECORD

Week	Date	Assignment/Exercises	Mon	Tue	Wed	Thurs	Fri	Sat	Sun	Total	Parent Initials

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COMPREHENSIVE BAND METHOD

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Band is… **M**aking music with a family of lifelong friends.
Understanding how commitment and dedication lead to success.
Sharing the joy and rewards of working together.
Individuals who develop self-confidence.
Creativity—expressing yourself in a universal language.
Band is…**MUSIC!**

Strike up the band,
Tim Lautzenheiser

HISTORY OF THE CLARINET

In 1690, the German instrument maker Johann Denner invented the clarinet by transforming the double reed "chalumeau" *(shall-you-mo)* into a single reed instrument. Since the chalumeau could only play notes in a low range, he added a "register key" to allow his new instrument to play higher notes. The word clarinet comes from the Italian word *clarino,* used for an older type of high-pitched trumpet. Today the low range of the clarinet is still called the "chalumeau register," because of the low notes of the original chalumeau.

By the 1840's, two French instrument makers named Klosé and Buffet had created a clarinet fingering system modeled after the flute key system designed by Boehm. Nearly all clarinets today are made with the Boehm system.

The clarinet family includes the B♭ Clarinet, the A Clarinet (used in some orchestra music), the B♭ Bass Clarinet, the E♭ Soprano and Alto Clarinets, the E♭ Contrabass Clarinet and B♭ Contrabass Clarinet. Fingerings are virtually the same for all clarinets, making it possible for a clarinetist to play any of the instruments. As one of the primary instruments in the sound of a concert band, clarinets play melodies, harmonies and solos.

Mozart, Brahms, Weber, Bartok and Hindemith are among the important composers who have featured clarinets in their writing. Some famous clarinetists include Richard Stoltzman, Benny Goodman, Eddie Daniels and Stanley Drucker.

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THE BASICS

Posture

Sit on the edge of your chair, and always keep your:

- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Breathing & Airstream

Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:

- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "too" as you gradually exhale air into your palm.

The air you feel is the airstream. It produces sound through the instrument. Your tongue is like a faucet or valve that releases the airstream.

Producing The Essential Tone

Your embouchure *(ahm´-bah-shure)* is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

REED PLACEMENT

- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position the reed so that only a hairline of the mouthpiece can be seen above the reed.
- Gently tighten the ligature screws.

EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Firm the corners of your mouth like a slightly puckered smile.
- Stretch your chin downward.
- Place the mouthpiece on your lower lip so that the reed extends about 1/2 inch into your mouth. Place upper teeth on top of the mouthpiece.
- Close your mouth around the mouthpiece. Keep the corners of the mouth firm and the chin pointing downward.

Taking Care Of Your Instrument

Before putting your instrument back in its case after playing, do the following:

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Hold the upper section with your left hand and the lower section with your right hand. Gently twist the sections apart. Shake out the excess moisture.
- Drop the weighted chamois or cotton swab into each section and pull it out the bottom.
- Carefully twist the barrel and bell from each section. Dry off any additional moisture.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

MOUTHPIECE WORKOUT

Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



Getting It Together

If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

Step 1 Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.

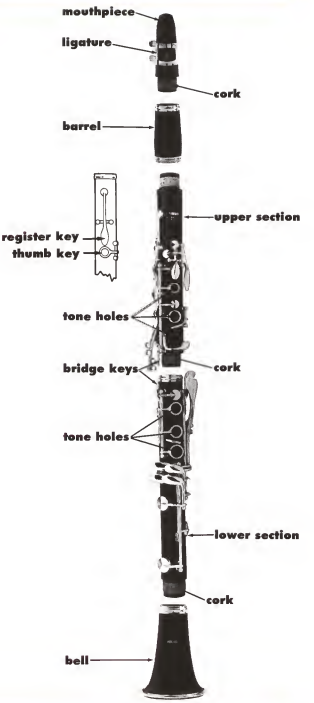
Step 2 Hold the upper section in your left hand. Press your fingers over the tone holes. Take the lower section with your right hand, and again press your fingers over the tone holes. Gently twist the two sections together so that the tone holes are aligned and the upper section's bridge key is directly over the lower section's bridge key.

Step 3 Twist the bell onto the cork of the lower section, and twist the wider end of the barrel onto the cork of the upper section.

Step 4 Twist the mouthpiece into the barrel. The flat side of the mouthpiece should form a straight line with the register key and thumb rest. Place the reed on the mouthpiece (see page 2).

Step 5 With your right thumb under the thumb rest and left thumb on the thumb key, use the pads of your fingers to cover the tone holes. Your fingers should curve naturally. Bring the clarinet up as shown:

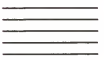




READING MUSIC

Identify and draw each of these symbols:

Music Staff



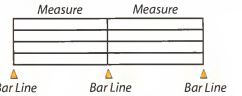
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

Measures & Bar Lines



Bar lines divide the music staff into **measures**.

Long Tone

To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

1. THE FIRST NOTE

Hold each long tone until your teacher tells you to rest.



*"G" is played **open**. Keep your fingers relaxed and curved above the tone holes.*

The Beat

The **beat** is the pulse of music, and like your heartbeat it should remain very steady. Counting aloud and foot-tapping help us maintain a steady beat. Tap your foot **down** on each number and **up** on each "&."

One beat = 1 &

↓ ↑

Notes And Rests

Notes tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.

Quarter Note = 1 beat

Quarter Rest = 1 silent beat

2. COUNT AND PLAY

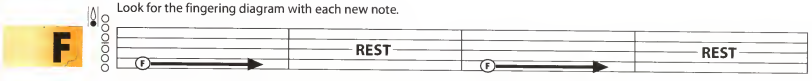


Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3. A NEW NOTE

Look for the fingering diagram with each new note.



*The black circles tell you which tone holes to cover or keys to press. "F" is played with the **left thumb**.*

4. TWO'S A TEAM



Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

5. HEADING DOWN

Practice long tones on each new note.



6. MOVING ON UP



Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar  indicates the end of a piece of music.

Repeat Sign  Without stopping, play once again from the beginning.

7. THE LONG HAUL



8. FOUR BY FOUR



9. TOUCHDOWN



10. THE FAB FIVE



Treble Clef

(G Clef) indicates the position of note names on a music staff: Second line is G.

Time Signature

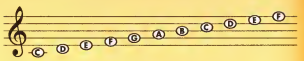
indicates how many beats per measure and what kind of note gets one beat.



= **4 beats** per measure
= **Quarter** note gets one beat

Note Names

Each note is on a line or space of the staff. These note names are indicated by the Treble Clef.



THEORY

Sharp ♯ raises the note and remains in effect for the entire measure.

Flat ♭ lowers the note and remains in effect for the entire measure.

Natural ♮ cancels a flat (♭) or sharp (♯) and remains in effect for the entire measure.

11. READING THE NOTES *Compare this to exercise 10, THE FAB FIVE.*



12. FIRST FLIGHT



13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*



Notes In Review

Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG



Half Note

= 2 Beats

1 & 2 &

Half Rest

= 2 Silent Beats

1 & 2 &

=

15. RHYTHM RAP *Clap the rhythm while counting and tapping.*



16. THE HALF COUNTS



17. HOT CROSS BUNS *Check your embouchure and hand position.*



Breath Mark

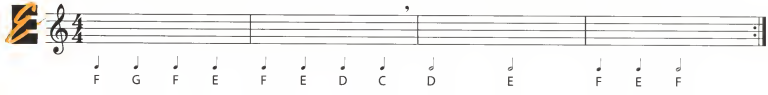
Take a deep breath through your mouth after you play a full-length note.

18. GO TELL AUNT RHODIE

American Folk Song



19. ESSENTIAL ELEMENTS QUIZ *Using the note names and rhythms below, draw your notes on the staff before playing.*



Whole Note



1 & 2 & 3 & 4 &

Whole Rest



1 & 2 & 3 & 4 &

Whole Rest hangs from a staff line.

Half Rest sits on a staff line.

20. RHYTHM RAP *Clap the rhythm while counting and tapping.*



21. THE WHOLE THING



Duet A composition with two different parts, played together.

22. SPLIT DECISION – Duet



Key Signature



The **Key Signature** tells us which notes to play with sharps (♯) or flats (♭) throughout the music. Your Key Signature indicates the *Key of C* (no sharps or flats).

THEORY

23. MARCH STEPS



24. LISTEN TO OUR SECTIONS



25. LIGHTLY ROW



26. ESSENTIAL ELEMENTS QUIZ *Draw in the bar lines before you play.*



Fermata 𝄐 Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note.

Fermata



28. AU CLAIRE DE LA LUNE

French Folk Song



29. REMIX



THEORY

Harmony Two or more notes played together. Each combination forms a *chord*.

30. LONDON BRIDGE – Duet

English Folk Song



HISTORY

Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece based on the famous song, "Twinkle, Twinkle, Little Star."

31. A MOZART MELODY

Adaptation



32. ESSENTIAL ELEMENTS QUIZ

Draw these symbols where they belong and write in the note names before you play:





33. DEEP POCKETS – New Note



34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

36. A-TISKET, A-TASKET



Dynamics *f* – *forte* (play loudly) *mf* – *mezzo forte* (play moderately loud) *p* – *piano* (play softly)
Remember to use full breath support to control your tone at all dynamic levels.

37. LOUD AND SOFT



38. JINGLE BELLS *Keep your fingers close to the keys, curved naturally.*

J. S. Pierpont



39. MY DREYDL *Use full breath support at all dynamic levels.*

Traditional Hanukkah Song



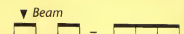
Eighth Notes



Each Eighth Note = 1/2 Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.



Two or more Eighth Notes have a *beam* across the stems.



40. RHYTHM RAP *Clap the rhythm while counting and tapping.*



41. EIGHTH NOTE JAM



42. SKIP TO MY LOU

American Folk Song



43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*



44. OH, SUSANNA

Stephen Collins Foster



HISTORY

Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini



2/4 Time Signature



= **2 beats** per measure
= **Quarter** note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP



47. TWO BY TWO



Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.
Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa



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49. HEY, HO! NOBODY'S HOME – New Note



Dynamics

Crescendo (gradually louder) ***Decrescendo*** or ***Diminuendo*** (gradually softer)

50. CLAP THE DYNAMICS



51. PLAY THE DYNAMICS



PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER



RHYTHM ETUDE



RHYTHM RAP



CHORALE



53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton



54. FRÈRE JACQUES – Round

(When group A reaches ②, group B begins at ①)

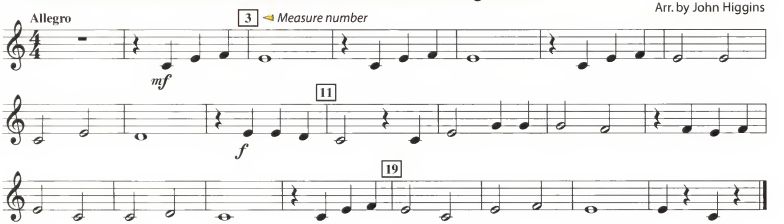
French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins



56. OLD MACDONALD HAD A BAND – Section Feature



57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins

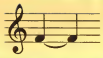


58. HARD ROCK BLUES – Encore

John Higgins



Tie A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.



59. FIT TO BE TIED

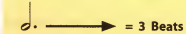


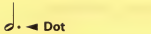
60. ALOUETTE

French-Canadian Folk Song

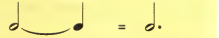


Dotted Half Note





A dot adds half the value of the note.



61. ALOUETTE – THE SEQUEL

French-Canadian Folk Song



HISTORY

American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and "Camptown Races."

62. CAMPTOWN RACES

Stephen Collins Foster



63. NEW DIRECTIONS - New Note



64. THE NOBLES

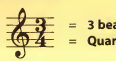
Always use a full airstream. Keep fingers above the tone holes, curved naturally.



65. ESSENTIAL ELEMENTS QUIZ



3/4 Time Signature



= **3 beats** per measure
= **Quarter** note gets one beat

Conducting

Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP



67. THREE BEAT JAM



68. BARCAROLLE

Jacques Offenbach



Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite.* Music used in plays, or in films and television, is called **incidental music**.

HISTORY

69. MORNING (from Peer Gynt)

Edvard Grieg



Accent



Emphasize the note.

70. ACCENT YOUR TALENT

Latin American music has its roots in the African, Native American, Spanish and Portuguese cultures. This diverse music features lively accompaniments by drums and other percussion instruments such as maracas and claves. Music from Latin America continues to influence jazz, classical and popular styles of music. "Chiapanecas" is a popular children's dance and game song.

HISTORY

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song



72. ESSENTIAL CREATIVITY

Compose your own music for measures 3 and 4 using this rhythm:



THEORY

Accidental

Any sharp, flat or natural sign which appears in the music without being in the key signature is called an **accidental**.

Flat ♭

A **flat** sign lowers the pitch of a note by a half-step. The note B-flat sounds a half-step below B, and all B's become B-flats for the rest of the measure where they occur.

73. HOT MUFFINS – New Note



74. COSSACK DANCE



75. BASIC BLUES – New Note



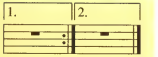
THEORY

New Key Signature



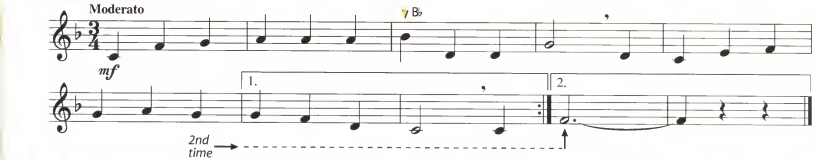
This Key Signature indicates the *Key of F* – play all B's as B-flats.

1st & 2nd Endings



Play through the 1st Ending. Then play the repeated section of music, **skipping** the 1st Ending and playing the 2nd Ending.

76. HIGH FLYING



HISTORY

Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic (or five-note) sequence used in this tonal system.

77. SAKURA, SAKURA – Band Arrangement

Japanese Folk Song
Arr. by John Higgins



78. UP ON A HOUSETOP



79. JOLLY OLD ST. NICK – Duet



See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

80. THE BIG AIRSTREAM



81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Franz Lehar



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82. AIR TIME - New Note



83. DOWN BY THE STATION



84. ESSENTIAL ELEMENTS QUIZ



85. ESSENTIAL CREATIVITY

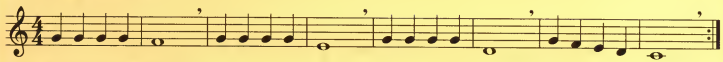
Using these notes, improvise your own rhythms:



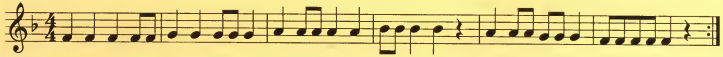
DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

86. TONE BUILDER *Use a steady stream of air.*



87. RHYTHM BUILDER

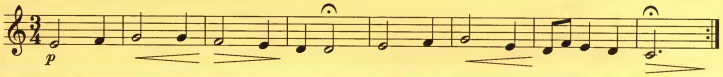


88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

A musical form featuring a **theme**, or primary melody, followed by **variations**, or altered versions of the theme.

90. VARIATIONS ON A FAMILIAR THEME



D.C. al Fine

At the **D.C. al Fine** play again from the beginning, stopping at **Fine** *(fee'- nay)*.
D.C. is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

91. BANANA BOAT SONG

Caribbean Folk Song



Sharp ♯ A **sharp** sign raises the pitch of a note by a half-step. The note F-sharp sounds a half-step above F, and all F's become F-sharps for the rest of the measure where they occur. THEORY

92. RAZOR'S EDGE – New Note



93. THE MUSIC BOX



African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law. HISTORY

94. EZEKIEL SAW THE WHEEL

African-American Spiritual



Slur  A curved line which connects notes of different pitch. Tongue only the first note in a **slur**.

95. SMOOTH OPERATOR



96. GLIDING ALONG



Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral music by Igor Stravinsky and Claude Debussy. The trombones now learn to play a *glissando*, a technique used in ragtime and other styles of music. HISTORY

97. TROMBONE RAG



98. ESSENTIAL ELEMENTS QUIZ



99. TAKE THE LEAD

Always cover the tone holes completely.



THEORY

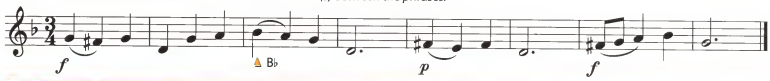
Phrase A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

100. THE COLD WIND



101. PHRASEOLOGY

Write in the breath mark(s) between the phrases.



THEORY

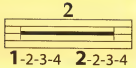
New Key Signature

This **Key Signature** indicates the *Key of G* – play all F's as F-sharps.



Multiple Measure Rest

The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:



102. SATIN LATIN



HISTORY

German composer **Johann Sebastian Bach** (1685–1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, or dance in 3/4 time, was written as a teaching piece for use with an early form of the piano.

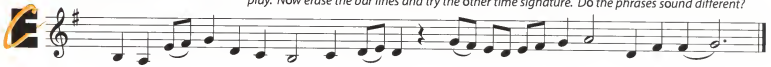
103. MINUET – Duet

Johann Sebastian Bach



104. ESSENTIAL CREATIVITY

This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?



Natural ♮ A **natural** sign cancels a flat (♭) or sharp (♯) and remains in effect for the entire measure.

THEORY

105. NATURALLY



Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March Militaire" was originally a piano duet.

HISTORY

106. MARCH MILITAIRE

Franz Schubert



107. THE FLAT ZONE – New Note



108. ON TOP OF OLD SMOKEY

American Folk Song



Boogie-woogie is a style of the **blues**, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

HISTORY

109. BOTTOM BASS BOOGIE – Duet



Dotted Quarter & Eighth Notes

A **dot** adds half the value of the quarter note.



A single **eighth note** has a **flag** on the stem.

110. RHYTHM RAP



111. THE DOT ALWAYS COUNTS



112. ALL THROUGH THE NIGHT



113. SEA CHANTY

Always use a full airstream.

English Folk Song



114. SCARBOROUGH FAIR

English Folk Song



115. RHYTHM RAP



116. THE TURNAROUND



117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE

Scottish Folk Song



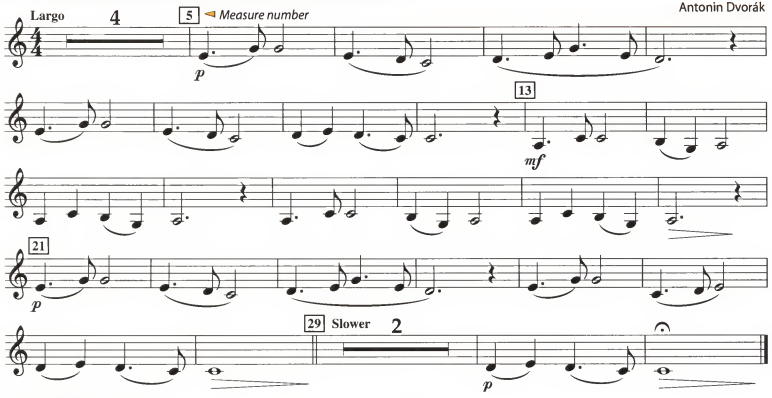
PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1894, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or "very slow tempo") theme.

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák



Piano Accompaniment



SPECIAL CLARINET TECHNIQUE – Register Key

Notes above B♭ require the **Register Key** and are called "upper register" notes.



Remember the following:
1. Maintain a steady, fast stream of air.
2. Keep your embouchure firm and your chin flat.
3. Roll your thumb up slightly to open the register key.

Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends on everyone's effort and encouragement.

119. GRENADILLA GORILLA JUMP No. 1

E



120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2

D



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3

F



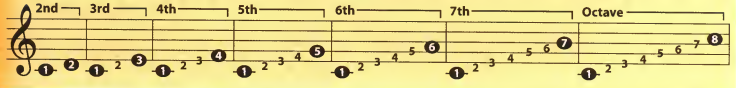
124. JUMPIN' JACKS



THEORY

Interval

The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.



125. ESSENTIAL ELEMENTS QUIZ

Write in the numbers of the intervals, counting up from the lower notes.



126. GRENADILLA GORILLA JUMP No. 4

F♯

Add register key



127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5

C

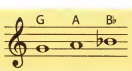
Add register key



129. TECHNIQUE TRAX



Crossing the Break *When alternating between high and low registers, you can keep your **right hand fingers down** on G, A and B♭:*



130. CROSSING OVER



Trio A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for 3-part harmony.

131. KUM BAH YAH – Trio

Always check the key signature.

Moderato

African Folk Song



Repeat Signs



Repeat the section of music enclosed by the **repeat signs**.
(If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual



133. AUSTRIAN WALTZ

Austrian Folk Song



134. BOTANY BAY

Australian Folk Song



THEORY

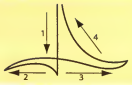
𝄵 Time Signature



= **Common Time**
(Same as $\frac{4}{4}$)

Conducting

Practice conducting this four-beat pattern.



135. TECHNIQUE TRAX

Practice at all dynamic levels.



136. FINLANDIA

Jean Sibelius



© Breitkopf & Haertel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from  *to* 



138. EASY GORILLA JUMPS *On this exercise, clarinets play a special part.*



139. TECHNIQUE TRAX *Always check the key signature.*



140. MORE TECHNIQUE TRAX



141. GERMAN FOLK SONG



142. THE SAINTS GO MARCHIN' AGAIN James Black and Katherine Purvis



143. LOWLAND GORILLA WALK *Be sure the pads of your fingers cover the holes completely.*



144. SMOOTH SAILING



145. MORE GORILLA JUMPS *On this exercise, clarinets play a special part.*



146. FULL COVERAGE *Be sure to cover the holes completely.*

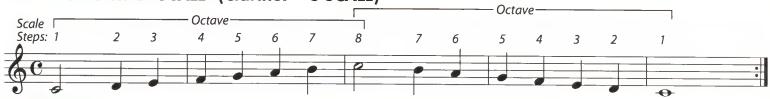


THEORY

Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of C (no sharps or flats), so the top and bottom notes are both C's. The interval between the C's is an octave.

147. CONCERT B♭ SCALE (Clarinet – C SCALE)



THEORY

Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This C chord is built from the 1st, 3rd and 5th steps of the C scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

148. IN HARMONY

Divide the notes of the chords between band members and play together. Does the arpeggio sound like a chord?



149. SCALE AND ARPEGGIO



HISTORY

Austrian composer **Franz Josef Haydn** (1732–1809) wrote 104 symphonies. Many of these works had nicknames and included brilliant, unique effects for their time. His Symphony No. 94 was named "The Surprise Symphony" because the soft second movement included a sudden loud dynamic, intended to wake up an often sleepy audience. Pay special attention to dynamics when you play this famous theme.

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn



151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

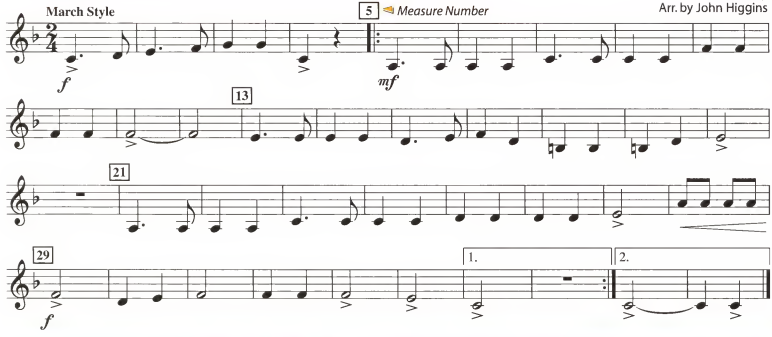
Write in the note names before you play.



PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins



Soli

When playing music marked **Soli**, you are part of a group "solo" or group feature. Listen carefully in "Carnival of Venice," and name the instruments that play the Soli part at each indicated measure number.

153. CARNIVAL OF VENICE – Band Arrangement

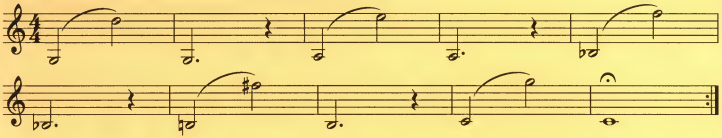
Julius Benedict
Arr. by John Higgins



DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER



155. TECHNIQUE TRAX



156. CHORALE

Johann Sebastian Bach



HISTORY

The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

Israeli National Anthem



Eighth Note & Eighth Rest

♪ = 1/2 beat of sound

𝄾 = 1/2 beat of silence



158. RHYTHM RAP



159. EIGHTH NOTE MARCH



160. MINUET

Johann Sebastian Bach



161. RHYTHM RAP



162. EIGHTH NOTES OFF THE BEAT



163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ



165. DANCING MELODY – New Note



HISTORY

American composer and conductor **John Philip Sousa** (1854–1932) wrote 136 marches. Known as "The March King," Sousa wrote *The Stars And Stripes Forever, Semper Fidelis, The Washington Post* and many other patriotic works. Sousa's band performed all over the country, and his fame helped boost the popularity of bands in America. Here is a melody from his famous *El Capitan* operetta and march.

166. EL CAPITAN

John Philip Sousa



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HISTORY

"O Canada," formerly known as the "National Song," was first performed during 1880 in French Canada. Robert Stanley Weir translated the English language version in 1908, but it was not adopted as the national anthem of Canada until 1980, one hundred years after its premiere.

167. O CANADA

Calixa Lavallee,
l'Hon. Judge Routhier
and Justice R.S. Weir



168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

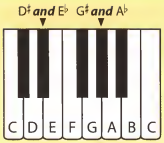
Count and clap before playing. Can you conduct this?



Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your fingering chart on pages 46–47 shows the fingerings for the enharmonic notes on your instrument.

On a piano keyboard, each black key is both a flat and a sharp:



THEORY

169. SNAKE CHARMER

Enharmonic notes use the same fingering.



170. DARK SHADOWS



171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.



172. MARCH SLAV

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE



Chromatic Notes

Chromatic notes are altered with sharps, flats and natural signs which are not in the key signature. The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is called a **chromatic scale**.

THEORY

174. HALF-STEPPIN'



HISTORY

French composer **Camille Saint-Saëns** (1835–1921) wrote music for virtually every medium: operas, suites, symphonies and chamber works. The "Egyptian Dance" is one of the main themes from his famous opera *Samson et Delilah.* The opera was written in the same year that Thomas Edison invented the phonograph—1877.

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

B Allegro

Alternate fingering

mf

△ B *Alternate fingering*

△ *Alt. fingering*

176. SILVER MOON BOAT

Chinese Folk Song

Largo

mf

f

p

Fine

D.C. al Fine

HISTORY

German composer **Ludwig van Beethoven** (1770–1827) is considered to be one of the world's greatest composers, despite becoming completely deaf in 1802. Although he could not hear his music the way we can, he could "hear" it in his mind. As a testament to his greatness, his Symphony No. 9 (p. 13) was performed as the finale to the ceremony celebrating the reunification of Germany in 1990. This is the theme from his Symphony No. 7, second movement.

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

A

B

p

p

△ F♯ *Alt.*

9

mf

mf

△ F♯ *Alt.*

1.

2.

Russian composer **Peter Illyich Tchaikovsky** (1840–1893) wrote six symphonies and hundreds of other works including *The Nutcracker* ballet. He was a master at writing brilliant settings of folk music, and his original melodies are among the most popular of all time. His *1812 Overture* and *Capriccio Italien* were both written in 1880, the year after Thomas Edison developed the practical electric light bulb.

HISTORY

178. CAPRICCIO ITALIEN

Always check the key signature.

Peter Illyich Tchaikovsky



179. AMERICAN PATROL

F.W. Meacham



180. WAYFARING STRANGER

African-American Spiritual



181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST



PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins



183. LA CUCARACHA – Band Arrangement

Latin American Folk Song
Arr. by John Higgins



PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins



PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Serenade in G Major, K. 525*, also known as "Eine Kleine Nachtmusik" ("A Little Night Music"). **Wolfgang Amadeus Mozart** wrote this piece in 1787, the same year the American Constitution was signed into law. You and a piano accompanist can perform this for the band or at other school and community events.

185. EINE KLEINE NACHTMUSIK – Solo *(Concert B♭ version)*

Wolfgang Amadeus Mozart
Arr. by John Higgins



DUETS

Here is an opportunity to get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

186. SWING LOW, SWEET CHARIOT – Duet



187. LA BAMBA – Duet



RUBANK® SCALE AND ARPEGGIO STUDIES

CLARINET KEY OF C (CONCERT B♭)

1.



2.



3.



4.



CLARINET KEY OF F (CONCERT E♭) *In this key signature, play all B♭'s.*

1.



2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

CLARINET KEY OF G (CONCERT F)

In this key signature, play all F♯'s.

1.



2.



3.



4.



CLARINET KEY OF B♭ (CONCERT A♭)

In this key signature, play all B♭'s and E♭'s.

1.



2.



3.



4.



RHYTHM STUDIES



RHYTHM STUDIES



CREATING MUSIC

THEORY

Composition

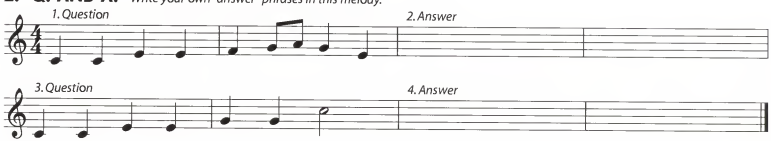
Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen to how phrases 2 and 4 give slightly different answers to the same question (phrases 1 and 3).

1. ODE TO JOY

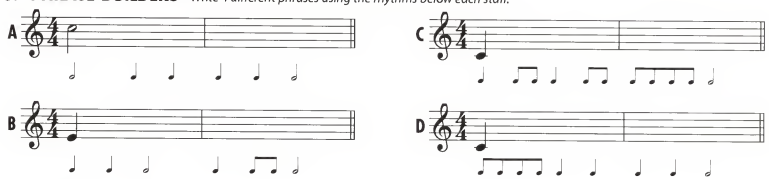
Ludwig van Beethoven



2. Q. AND A. *Write your own "answer" phrases in this melody.*

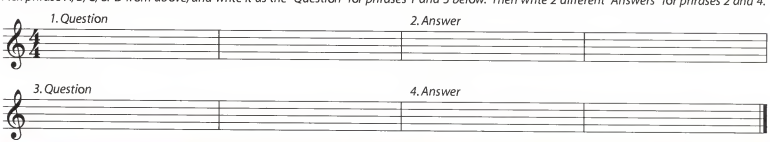


3. PHRASE BUILDERS *Write 4 different phrases using the rhythms below each staff.*



4. YOU NAME IT: _____

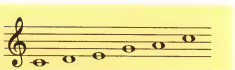
Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.



THEORY

Improvisation

Improvisation is the art of freely creating your own melody *as you play.* Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).



5. INSTANT MELODY



You can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



1. Page 2–3, The Basics
2. Page 5, EE Quiz, No. 13
3. Page 6, EE Quiz, No. 19
4. Page 7, EE Quiz, No. 26
5. Page 8, EE Quiz, No. 32
6. Page 10, EE Quiz, No. 45
7. Page 12–13, Performance Spotlight
8. Page 14, EE Quiz, No. 65
9. Page 15, Essential Creativity, No. 72
10. Page 17, EE Quiz, No. 84
11. Page 17, Essential Creativity, No. 85
12. Page 19, EE Quiz, No. 98
13. Page 20, Essential Creativity, No. 104
14. Page 21, No. 109
15. Page 22, EE Quiz, No. 117
16. Page 23, Performance Spotlight
17. Page 24, EE Quiz, No. 125
18. Page 26, Essential Creativity, No. 137
19. Page 28, No. 149
20. Page 28, EE Quiz, No. 151
21. Page 29, Performance Spotlight
22. Page 31, EE Quiz, No. 164
23. Page 32, EE Quiz, No. 168
24. Page 33, No. 174
25. Page 35, EE Quiz, No. 181
26. Page 36, Performance Spotlight
27. Page 37, Performance Spotlight
28. Page 38, Performance Spotlight

FINGERING CHART

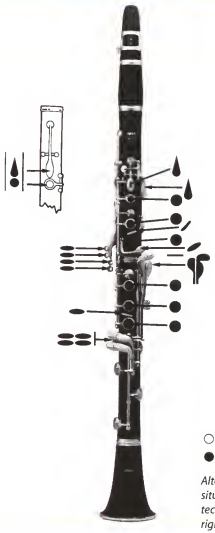
B♭ CLARINET

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

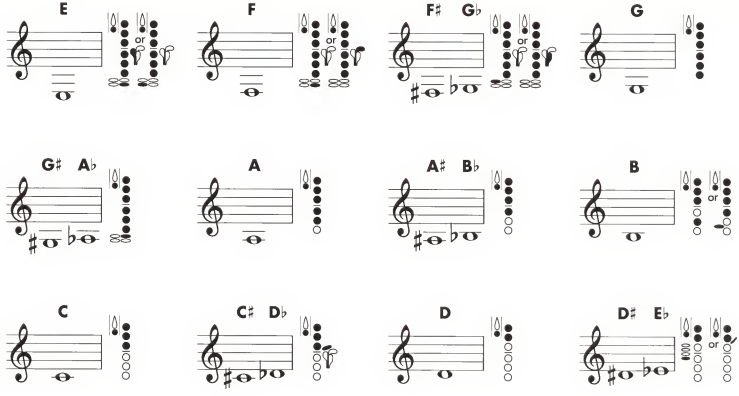
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Hold the upper section with your left hand and the lower section with your right hand. Gently twist the sections apart. Shake out the excess moisture.
- Drop the weighted chamois or cotton swab into each section and pull it out the bottom.
- Carefully twist the barrel and bell from each section. Dry off any additional moisture.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



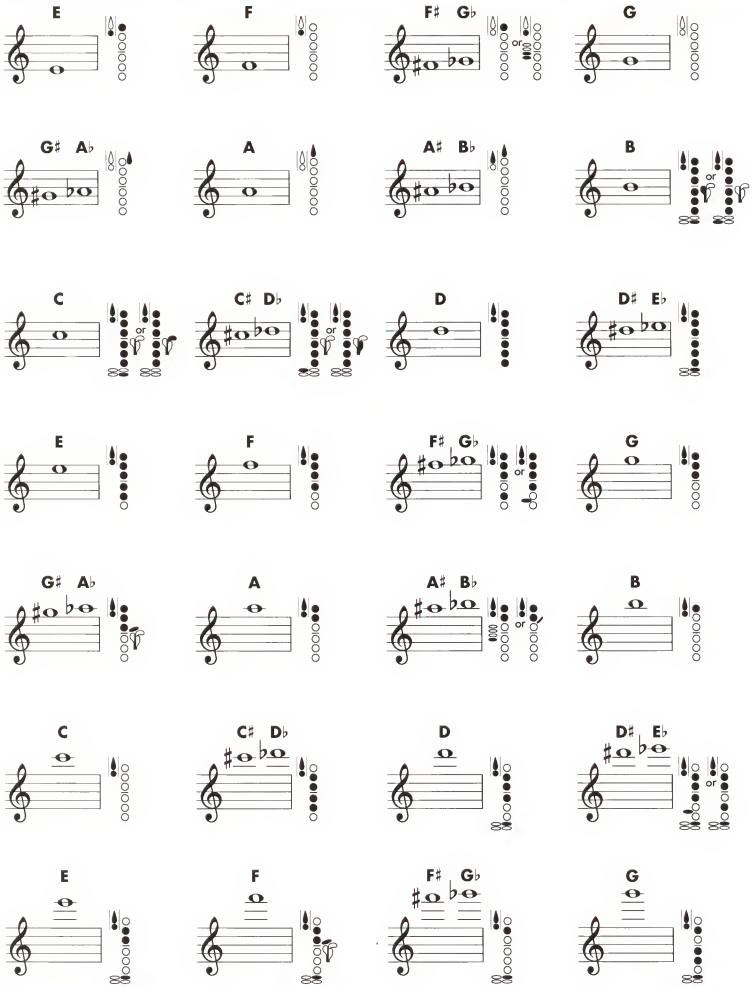
○ = Open
● = Pressed down

Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.



FINGERING CHART

B♭ CLARINET



REFERENCE INDEX

Definitions (pg.)

Accent 15
Accidental 16
Allegro 11
Andante 11
Arpeggio 28
Bass Clef 5 *(Bass clef inst.)*
Bar Lines 3
Beat 4
Blues 21
Breath Mark 6
Chord 28
Chromatic Notes 33
Chromatic Scale 33
Common Time 26
Crescendo 11
D.C. al Fine 18
Decrescendo 11
Diminuendo 11
Dotted Half Note 14
Dotted Quarter Note 22
Double Bar 5
Duet 7
Dynamics 9
Eighth Note 10
Eighth Rest 31
Embouchure 2 *(Brass & WW's)*
Enharmonics 33
Fermata 8
1st & 2nd Endings 16
Flat 5
Forte (*f*) 9
Glissando 19 *(Trombone)*
Half Note 6
Half-step 33
Harmony 8
Interval 24
Key Signature 7
Largo 23
Ledger Lines 3
Measure 3
Mezzo Forte (*mf*) 9
Moderato 11
Multiple Measure Rest 20
Music Staff 3
Natural Sign 5
Notes 4
Phrase 20
Piano (*p*) 9
Pick-Up Notes 9
Quarter Note 4
Ragtime 19
Repeat Sign 5, 26
Rests 4, 6, 7, 31
Round (Canon) 12
Scale 28
Sharp 5
Slur 19
Soli 29
Solo 23, 38
Tempo 11
Theme And Variations 18
Tie 14
Time Signature 5
Treble Clef 5 *(Treble clef inst.)*
Trio 25
Whole Note 7

Composers

JOHANN SEBASTIAN BACH
- Chorale (from Cantata 147) 18
- Chorale 30
- Minuet 20
- Minuet 31

LUDWIG VAN BEETHOVEN
- Ode To Joy (from Sym. No. 9) 13
- Theme From Symphony No. 7 34

JOHANNES BRAHMS
- Theme From Sym. No. 1 38 *(Brass & Low WW's)*

ANTONIN DVORÁK
- Theme From "New World Sym." 23

STEPHEN COLLINS FOSTER
- Camptown Races 14
- Oh, Susanna 10

EDVARD GRIEG
- Morning (from Peer Gynt) 15

FRANZ JOSEF HAYDN
- Theme From "Surprise Symphony" 28

FRANZ LEHAR
- Waltz Theme 17

WOLFGANG AMADEUS MOZART
- A Mozart Melody 8
- Eine Kleine Nachtmusik 38 *(High WW's)*

JACQUES OFFENBACH
- Barcarolle 15

GIOACCHINO ROSSINI
- William Tell 10

CAMILLE SAINT-SAËNS
- Egyptian Dance 34

FRANZ SCHUBERT
- March Militaire 21

JEAN SIBELIUS
- Finlandia 26

JOHN PHILIP SOUSA
- El Capitan 32
- High School Cadets 11

PETER ILLYICH TCHAIKOVSKY
- Capriccio Italien 35
- March Slav 33
- 1812 Overture 37

World Music

AFRICAN
- Kum Bah Yah 25

AMERICAN
- American Patrol 35
- America The Beautiful 36
- Aura Lee 12
- Ezekiel Saw The Wheel 19
- Go Tell Aunt Rhodie 6
- Michael Row The Boat Ashore 26
- On Top Of Old Smokey 21
- Skip To My Lou 10
- Swing Low, Sweet Chariot 39
- The Streets Of Laredo 28
- Wayfaring Stranger 35
- When The Saints Go Marching In 13, 27

AUSTRALIAN
- Botany Bay 26

AUSTRIAN
- Austrian Waltz 26

CANADIAN
- Alouette 14
- O Canada 32

CARIBBEAN
- Banana Boat Song 18

CHINESE
- Silver Moon Boat 34

ENGLISH
- London Bridge 8
- Scarborough Fair 22
- Sea Chanty 22

FRENCH
- Au Claire De La Lune 8
- Frère Jacques 12

GERMAN
- German Folk Song 27

ISRAELI
- Hatikva 30

ITALIAN
- Carnival Of Venice 29

JAPANESE
- Sakura, Sakura 16

MEXICAN
- Chiapanecas 15
- La Bamba 39
- La Cucaracha 36

SCOTTISH
- Auld Lang Syne 22

TRADITIONAL HOLIDAY MUSIC
- Jingle Bells 9
- Jolly Old St. Nick 17
- My Dreydl 9
- Up On A Housetop 17

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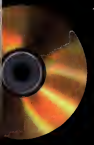
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